

the 701

LIKELY RADS - BRAUHEIST - SCHLAM
THE RAGGA MUFFINS - VICIOUS 5150
PHAT COW CARTOONS - BRIAN FORD
JETT DASH - GUTS & GLORY - ETC.



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The 701 Magazine is an independent quarterly publication that focusses on artists and musicians in the Maple Ridge and Vancouver Lower Mainland area.

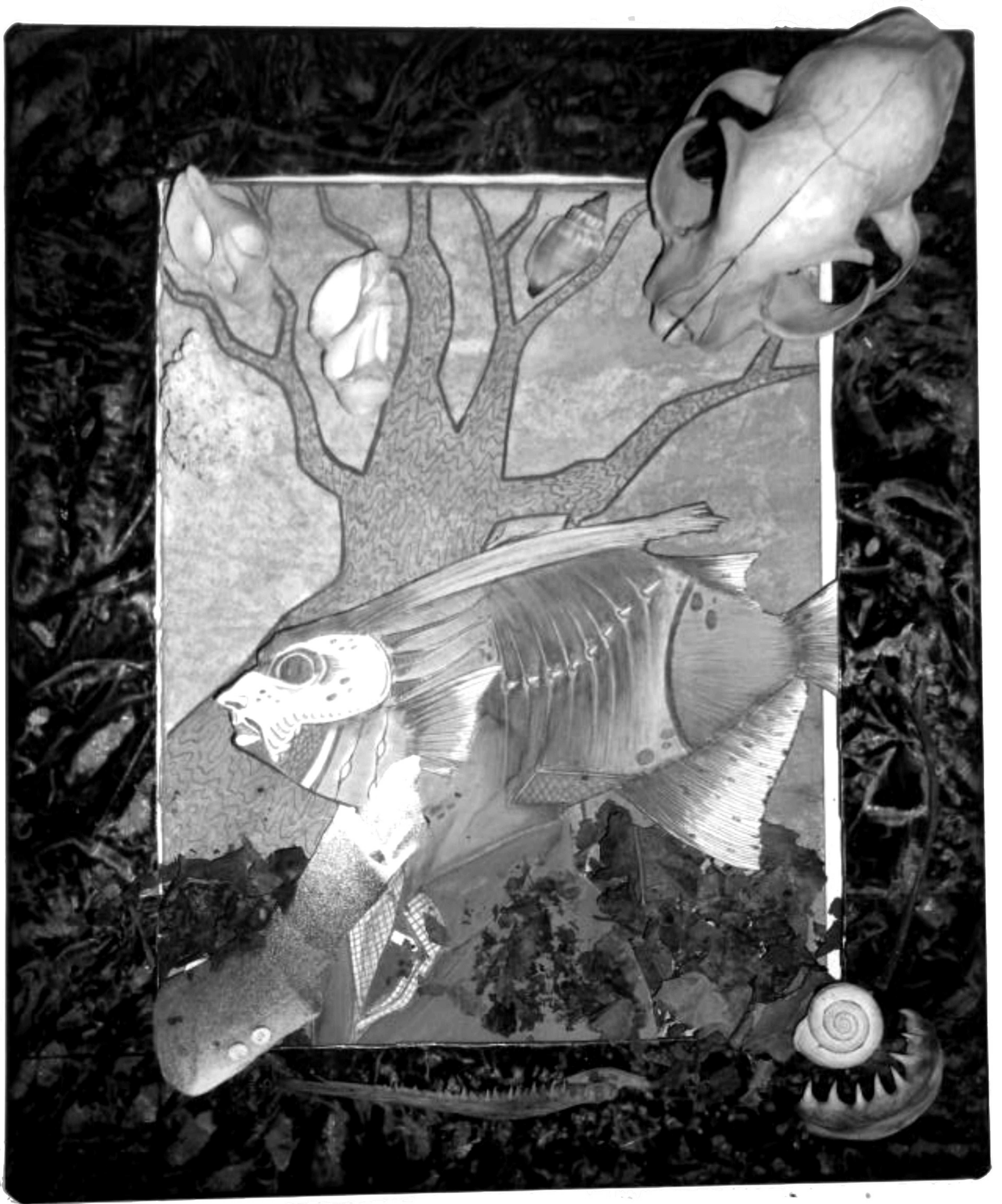


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Christina Gunther, "Go Fish"
Framed Watercolour/Ink Collage (9" x 12")

Some Words from the Editor

I'm a fool. I'll say this right off the bat, as I stressed myself out composing this issue thinking that Groundhog Day had actual meaning in the real world. There I was, asking people if Willy saw his shadow, because I was behind on designing page layouts. Turned out we were ahead of schedule, so we took a little extra time, and the effort put into this issue has definitely paid off.

2013 is starting off as a pretty exciting year, especially with The Wolf hosting a variety of shows nearly every weekend. That alone made the winter seem shorter than it was. The Likely Rads' finale show was definitely a highlight of December--with Jay "Professor No-Pants" Raymond in a blue leotard onesy sporting lightning bolts going down each side--and the more recent night held by The Ragga Muffins, who brought in a handful of yellow lights to create a mood more appropriate to their sound, was a refreshing change of scenery within our back-alley underground music venue.

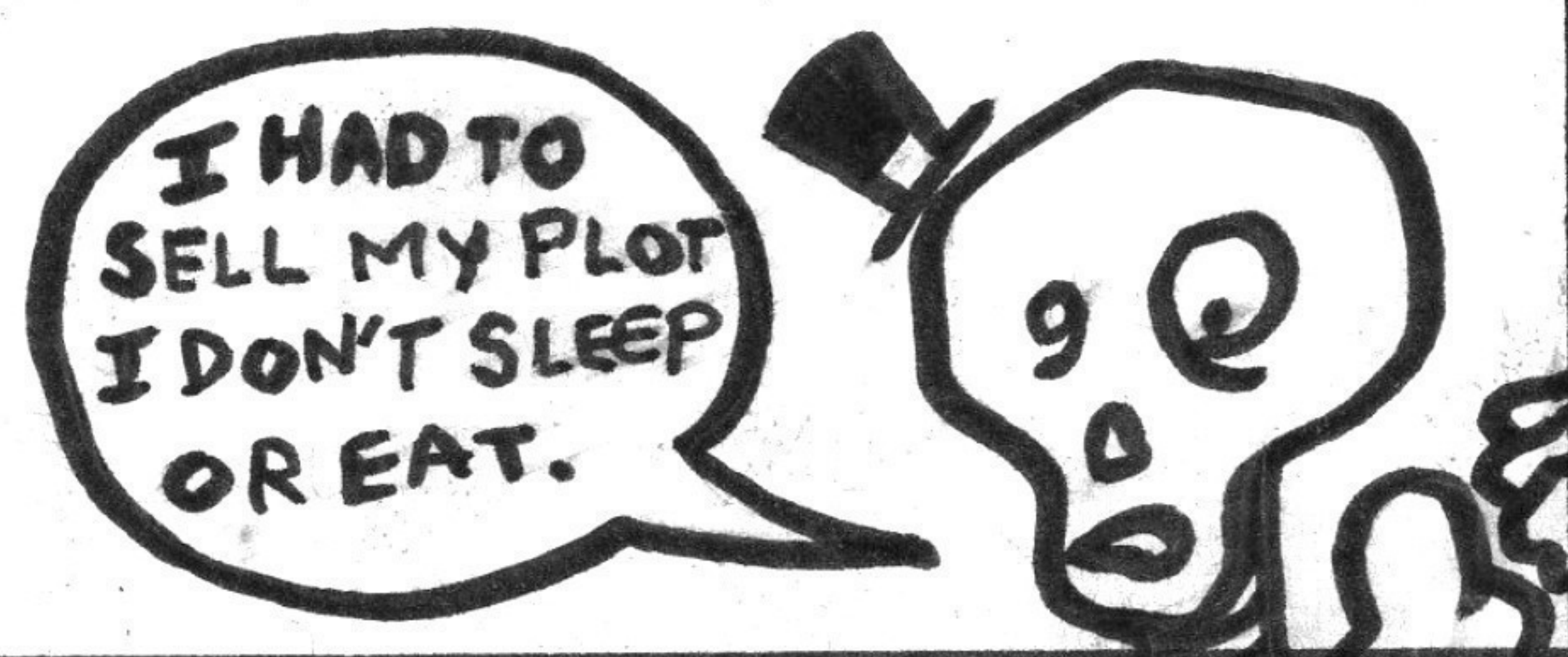
Which is a refreshing thing to be able to say, music venue. I'm not sure I've ever been able to call a place that during the 10 years I've lived here; the Turnstyle maybe came close, and Bogart's actually did have a lot of shows for a few minutes there back in the day, but I digress. Having Prevail come out and perform there helped cement the place as a location where music is happening, which I think is a really important thing for this town. Although, I also must say that it was odd seeing a show at that price, at that place. But at least music has somewhere to let loose in Maple Ridge again, without the confines of genre, and with the spring fast approaching, hopefully music will find more places in this area.

Anyway: this issue, Adam Rayburn talks some early ideas and preparations for this summer's upcoming Adstock, the Likely Rads reminisce over their ten years of music, we meet the music man outside of The Witch, and Vicious 5150 explains what it means to be a Fleshbag; I also got a chance to speak with a friend in Russia about the final plans for their long-running sludge-core project Schlam. Art and music is constantly happening in many forms around us, as projects end and new projects begin, and I guess this is just a window into a moment of it, frozen in time... and, uh... well, with that, bring on 2013.

Jaimen Shires, Editor-in-Chief
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THE DITCH

BY KEEMO



701 Updates:

A few quick things: if you have something you'd like to submit for review (whether it's an album, tape, film, book, zine, podcast, live show, whatever!), shoot us the info. at reviewsat701@gmail.com. If you have reviews of local stuff, or interviews to contribute, or you'd like to volunteer for the 701 in any way, shoot us a little bit about yourself and how you'd like to help out at helpoutat701@gmail.com. Wanna get your ad in the 701? Send the info. over to adsat701@gmail.com.

In a band, group, or some other project and have some last minute updates of your own?

Send them to updatesat701@gmail.com.

Got something different you'd like to contribute?

Send that over to helpoutat701@gmail.com, too, we've got enough email addresses already.



/the701magazine

Last Issue's Corrections:

- Abriosis and Paranoyd Studios were both spelled incorrectly.
- Despite the interview with Jaimen going over all the old OD history, there was never any info. past that provided:
www.odmagazine.vze.com

791 Now

The 791 bus service is vital to Ridge Meadows--it allows access to 3 industrial parks, and is our community's only direct link to the Skytrain. Expanding this service would benefit everyone, both economically and culturally, with greater flexibility when searching for jobs, safety and comfort when travelling to the Metro Vancouver area for concerts and events, and staying dry in the winter during extended commutes that may not fit into the West Coast Express' also-short schedule. Lend your voice to the argument: contact 791now@gmail.com, or find us on Facebook!

-Jonny Cybulak

BRIAN FORD

Interview by Jaimen Shires and Vicious 5150

If you've ever gone to The Witch of Endor Pub, there's a chance you'll be greeted with live, acoustic guitar classic rock 'n roll, and the distinctive voice of Brian Ford which lends itself well to the music.

When I first moved to Maple Ridge--and would buy my beer at the Cap's 'n Corks, I believe it was called before they tore it down and built the new liquor store--I always really enjoyed the fact that he was there jamming. Alex and I would be returning empties in the can crushing machine outside as he jammed alongside us.

Years, and countless "respectful nods," later, it dawned on me as Vicious 5150 and I approached the liquor store to the familiar sound of his tunes: now was a long overdue moment to seize the opportunity and talk to the music man outside of The Witch.

701: I've seen you playing out here for years--

BF: Yeah, I've probably been playing out here for over 20 years now.

V: How old were you when you started playing here?

BF: I was about 25.

701: So obviously The Witch enjoys having you around.

BF: Yeah, it's all good. I guess people like it.

701: Well, yeah you definitely have a cool style, what're some of your favourite things to play?

BF: Rock 'n roll; little bit of country, blues, I guess, but mostly rock 'n roll.

701: What sort of other bands or projects are you involved in?

BF: Well, a long time ago I had a band, but that was when I first started playing, 25 years ago. I don't know, I kinda like it out here.

701: Well yeah, how do you feel about the area, and the response from people--

BF: I love it, people are great here. This is probably one of the best bars in town.

V: Yeah, I haven't been here in a couple years, but from what I remember it's a really friendly environment. How long has this bar been here, do you know? Like, were you here before, when it was something else?

BF: No, this place has always been The Witch. I think there's one of the bricks somewhere that has the date on it. It's been around for a long time. Well, at least 20 years.

V: Do you ever play gigs, or do shows?

BF: Well, from playing out here, I've done house parties and actually, just a little while ago they asked me to play at Eric Langton Elementary. They were having a Christmas fun-day, so I was up on stage with a microphone singing Christmas songs, and it went great. And they have me over at The Farmer's Market, in the summertime.

701: Well, thanks for taking the time to talk to us, I guess we'll let you get back to playing.

BF: Yeah, you guys have a good one. ☹



SCOTT JACKSON

by Anthony Nadeau



As I write this, I'm listening to a CD Scott gave me that he did in 2005--and with his voice, I can see exactly why he decided to join the U2 tribute band U4, which was apparently a fairly simple process. One day, he received a phone call from U4's Nick Haggard and Clayton Hill (who fill the roles of Adam Clayton and Larry Mullen, respectively), and after a short discussion, Scott had joined the band. Most recently, U4 has been tapped to play U2 in a new

film that's still in pre-production as of print date. In the film, a young man's dream is to sing with U2, and so they're going to be shot-for-shot recreating the music video to "Where the Streets Have No Name" for the closing scene of the film. Scott is also a member of Stone Poets, along with Marc Gladstone (of Prism, Doug & the Slugs), and Cherelle Jardine (of The Jardines), and if you're looking for dark folk music, then this is your band. They'll even come play in your living room, or other non-traditional venues. ☹

THE RAGGA MUFFINS

Interview by Jaimen Shires

I first met Travis and Jesse in the summer of 2012, listening to them jam at Travis' apartment over some drinks. Hadn't really seen much of them once the grey, rainy season rolled over the lower mainland until I ran into them during the holidays, so I took the opportunity to get the rest of the story behind the Ragga Muffins.

701: Hey guys, haven't seen you around in a while--where've you been?

JT: We were working in Alberta.

TS: Chasing that stupid dollar.

701: What were you guys doing out there?

TS: Industrial shrink wrap... I don't recommend it.

JT: Horrible, horrible work.

TS: Now we're back playing music, and that's all that really matters.

701: How would you explain your style of music?

TS: Bringing back classic rock.

JT: Pretty much.

TS: Lots of guitar, lots of vocals you can hear and relate with.

701: So is it essentially just the two of you?

TS: No--the reason we're called The Ragga Muffins is because the other half of our band is pushing 60. Our bassist and our drummer are like 60-something?

JT: Chuck's 60-something, and Brad's almost 60.

701: I remember talking to you a while back, and you had a thing going on at Mission Springs, doing some jams there.

TS: Yeah, it was good times. We didn't have anything concrete there; we'd just show up with our guitars and start playing--

JT: And rock the patio!

TS: Yeah, that's how it went. It was pretty easy, it was fun. Good to be back, though. I missed the rain.

TS: We wrote a song about Alberta while we were out there, called "Hell on Earth."

701: So it's pretty rough out there?

TS: It is, it is, like I said when I was talking to you earlier. When you're flying in, there's like an evil aura around that province, it drains the whole life outta you. We were driving off to work one morning, and we see this huge cloud, and we're like, "That's a pretty cool looking cloud." We get a little closer, and you see that the cloud's attached to smoke stacks, and I'm like, "That's not as cool as I thought it would be..."

701: I can see why you say it's good to be back...

Were you guys born and raised in Maple Ridge?

TS: Oh yeah, 96th Ave. boys, actually.

JT: 272nd and 280th, I think.

TS: The only thing separating our houses was, what? An Indian burial ground?

701: How long have the two of you been jamming together?

JT: Almost a year... a year in January.

TS: We've written a lot of music in a year.

701: With you being local boys, too, I gotta ask, what's your perspective on the Maple Ridge music scene, being in it, involved in it, what would you say?

TS: Not enough places for people to play.

JT: We need more venues.

TS: We've got the Wolf. The Haney, once in a blue moon. Not enough places to jam.

701: It definitely is a problem; a lot of bands are saying that. Obviously they want to play, everybody wants to play.

TS: Ha, that's what she said. ☹



L-R: Travis Shields, Brad Farrell, Jesse Thauvette
Photo by Natrually Captured Photography

VICIOUS 5150

This "bald-headed bastard" has been active in the local hip-hop scene for quite some time now. Located right along the 701 route in Port Coquitlam, Vicious 5150 has put out a couple albums over the past year, and has played a long string of shows lately, and he was eager to discuss it all.

701: Well, to get started, and seeing as how we're crossing over into 2013 now, how was 2012 for Vicious 5150?

V: 2012 has probably been my most productive and progressive years musically, including networking and production. I've taken up making beats, mixing and mastering all my own material, and engineering everything really over the past year. My topics have become crazier, and I've been really getting into trip-hop vibes as I work on establishing my own sound. I like to do the funk style, but I also enjoy trip-hop and psychedelic material, and I like to mess around with a lot of meditation samples, so, yeah, I've continued to incorporate a lot of different grooves. 2012, I'd say I found more of who I was as an artist, and became more self-aware.

701: Your album *Fleshbag* came out in 2012, when did it officially drop, and can you explain a little bit about that release?

V: *Fleshbag* came out on September 11th, and I wanted it to make a real impact--comparable to 9/11 in a way, but not in a negative sense, with terrorists killing innocent people, more like, how it shook things up and made people realize it was time for a change. I was hearing a lot of different things, and I'm not trying to knock anybody for what they do, because I love music all the same, but I just wanted to change things up, bring something different to the table, y'know? *Fleshbag* was intended to be a sort of alter-ego album. A "fleshbag" is just any moving organism, anything conscious, human beings in particular. The ego is really a man-made thing, and it blows things up much more than is needed, and I think humans need to look at themselves in the mirror more often than we do at the moment, so that album was the personification of that. *Fleshbag*, that's what you are, and that's what we all are. It's about equality really. The MC is probably my favourite track on that release; I tried to take people into the world of the MC, that struggle and desire to be heard that every MC wants, and I sampled KRS-One's speech from the documentary *The MC* for that track and I wanted to bring people into the world of, like, if you notice, I even say "his or her" in the song, because there's a lot of female MCs who deserve respect, too, a good MC is just one with that passion. I think anyone who has a passion in their life, that song will speak to them.



Photo and interview by Jaimen Shires

701: More recently, you've released an album with Mista Mead, which definitely has a more "fun" vibe to it than Fleshbag.

V: Yeah, Coverless Books, that album was crazy. Mista Mead and I have been working together for 7 years or so, and we've done collabs and cameos on each other's albums for years, just hanging out, making music. So, around the time I started producing, we decided to finally do a record together. We recorded a song that actually didn't make the record, called Humans, and that was supposed to be the original Fleshbag idea. I put my own drum pads down on it, added a Japanese meditation sample called "Japanese Garden," and then just added all these crazy chords to it that gave it almost a thrash sort of hook. I was trying to blend all these things that you wouldn't think would go together, because humans are screwed up. We had all these songs about how crazy people are, and I sampled the speech at the end of The Matrix about humans being a cancer, but the track didn't end up making the record. Then we recorded Sun Never Sleeps, which we did in one afternoon, on a cloudy day, actually. As far as the rest of the record goes, it was mostly recorded over last summer. We would meet up on hot days and just go drink at the river, think up songs to write while just drinking all day, sitting on rocks, throwing rocks at things, and just free-styling or cyphering, it was great. July and August were amazing. Then we would go back to my place in the evening and record a couple songs, keep drinking, maybe work on some new beats, but a lot of times we'd head back to my place with no idea what we were doing, so Mista Mead would tell a story about something and I'd be like, "Let's write about that." So there ended up being a lot of inside jokes on the album, and some people didn't get it. But it was a really fun album to record.

701: And you do a lot of collaborative work, with all sorts of different people--

V: Yeah, it keeps me open to a lot of influence. Tyrow James is probably one of the most interesting people I've ever met. Straight up, man, he's a wicked performer, wicked artist, and just one of the most outrageous and original people I've met, period, and that's awesome. He's a narcissist, and I like it. RC tha Hazard has probably been the most beneficial person, as far as my music career goes, and gigging goes. He's really shown and taught me a lot, as far as how to get shows, to be more humble, and to have more fun making music. I've travelled up and down the road with that dude, and he helped get me where I am right now. Same thing with Mista Mead, he has a great attitude, and will go to the ends of the Earth to help you, anyone who wants to work on stuff with him, he's like,

 "Welcome aboard, you're one of us now," y'know? He

treats you like family right when he first meets you. So many names, like the whole BNE crew, uh, 1Del, Skokane, SYNZ, DZ--those people have been my friends for years. Skokane I've only met in the past year or so, but he's become a good buddy of mine. Darkness, he's someone that I started playing music with back in the '90s--we had a group called H.L.M. (Hooded Lynch Mafia), and that was our start. Back in the north side of Po-Co, and we didn't know anyone, so we were just pushing out our own name, randomly meeting people and just sort of catching the attention from that, which led to our first radio gig, where I met RC tha Hazard. I'm sure I'm forgetting a thousand other names, too.

701: And now that it is 2013, what sort of plans do you have for this year?

V: 2013 was the title of my very first self-produced EP, which came out Dec., 2011. 2013 was kind of a play on Dr. Dre's 2001, which was released in '99, but 2013 was also supposed to be, well, during that time in 2011, people were getting scared about 2012, y'know, with the Mayan predictions, and I wanted people to see beyond that. If the end is supposed to be Dec. 21, 2012, beyond the end would be 2013, right? I wanted people to understand that there is life beyond what you recognize in this life, there is always another realm, but you have to go find it. I'm confident this year will be something special. ☹



Photo by Pepper Photography



**"I was like, 'I'm not drunk enough to play,'...
so I had to have a bunch of beer while we were playing
and I just got progressively drunker.**

At first it got better, but then it got worse."

- Jef "McWhiskey" Coghill

Interview by Jon Aaron

Like a tidal wave of death, local hooligans Brauheist have taken the Maple Ridge music scene by storm. With a brand of music that can only be accurately described as simply "loud," and an army of derelict fans all sporting vomit-green reaper merch, these five alcohol-dependents have stumbled upon the perfect blend of aggression, musicianship, & inebriation, and crafted something that is truly a force to be reckoned with. I've had the pleasure of knowing a few of the founding members of the band from being a dysfunctional teen in the Maple Ridge scene, so after weeks of harassment, I tracked down lead guitarist McWhiskey (Jef Coghill) at our local beloved dive. Smoking outside in the rain under the dry safety of an awning, we chatted about the audio onslaught that is Brauheist.

701: So, if the people that are reading this have been living under a rock, could you tell them what Brauheist is, exactly?

JC: Anxiety and destruction. It's hard to describe.

701: I've known you for quite a few years, and I know you've always dabbled in music, but this seems to be the first band you've really formed and tried to do something with, yeah?

JC: I basically got really fucked up in my life at some point,

and I got really angry and started making angry music. It's my way of taking out my aggression.

701: Through chords?

JC: Yeah, the fuel of that is what lets everything out.

701: Now, while Brauheist might be your first band, you've been friends with most of the boys in the band throughout the years, while some have been in other projects. Could you tell me a bit about them?

JC: Oh, yeah. I've been friends with Bob since grade four. Uh, Parker's never done anything that I know of, sorry Pooky. Gainer has never been in a band that I know of... Neil's been in some shit, but he's never really done anything with it. They're all a bunch of lazy assholes.

701: Much like yourself, yeah?

JC: Yeah!

701: And you guys have already released your first studio album, self-titled, correct?

JC: Yeah. Well, kinda--I gave it a name, but we didn't put it on there. It's called Illegitimacy non Carborando, which means don't let the fuckers get ya down basically.

701: You guys have been playing some pretty substantial shows since then, too, like just recently down at the Biltmore. How did that go?

JC: That was terrible.

701: Really?

JC: Yeah, I fucked up bad. Well, I dunno, I guess I didn't. It was a combined effort. I tried not to party that night, and within like, 14-15 minutes of being there, I had to have a beer, but I still tried to drink slow. So then when I got on stage, I was like, "I'm not drunk enough to play," so I had to have a bunch of beer while we were playing and I just got progressively drunker. At first it got better, but then it got worse. Everybody said it was good, so I dunno.

701: People had fun at the show? Because that was one of your first Vancouver headline shows.

JC: Yeah, everyone got mad at me because I wore green sunglasses. I know it's dark in there, but I don't like the stage lights in that place.

701: And Vancouver aside, you boys have been hitting the Maple Ridge scene with a pretty strong force. If anyone listens to loud music in Ridge, they probably have a Brauheist sweater or a t-shirt plastered across their chest.

JC: Probably, yeah. It's starting to look a little odd, there's a lot of people wearing it. I dunno, the music scene in Maple Ridge... is a weird scene. Me and Jay Ray (of the now-defunct Likely Rads) basically started getting the Wolf to have shows here, and now it's kind of taking off. I've got a lot of bands in Vancouver that want to come out to the Wolf now.

701: Yes, much love to the Wolf. It's really taken up a stance as basically the only alternative music venue in town, and it seems to be thriving. You know the owners pretty well?

JC: I don't really know them, I met them through this basically. I wanted to start playing shows, so I found a back-alley dirt bar that I felt comfortable in, and I was like "Hey, you guys want to put on shows?" and they said,

"Fuck yeah, let's do it!" I know tons of bands, and they have a means to pay me, I guess--or the bands, really, because I don't take money. That's another thing, I'm all about the free promotion. Promoters shouldn't take money from the door, it's bullshit. Don't have the door charge, get bar sales, promote properly!

701: True, free shows at the Wolf have kind of become the trademark. I don't think I've ever come to a show at the Wolf and had to pay cover. Now, speaking of your merch, you boys were on my radio show a few month back, talking about a campaign to clothe the homeless in Brauheist merch, where, for every piece of merch people bought, you'd donate the same amount to the homeless. Did that ever happen?

JC: Yeah, there's been about three or five people that have bought shirts for the homeless. We want to get a bunch of merch together, go down there, and have literally 15-20 homeless people put on hoodies and shirts. At least that many.

701: So it's still a bit of a work in progress?

JC: Yeah, but it's going to happen, the shirts have been bought. There's three or something waiting for them.

701: What's the next step--are you guys working on new songs? Are there thoughts of maybe doing a tour?

JC: We're supposed to go in to record again, and I've been talking to my buddy Stu McKilla of Rain City Studios. He basically said, from what I understand, that we may be able to release a split with one of my favourite bands that never really was a band, his band L.A. Massacre! They had this song called Party Animal--I heard that, and my life changed. It became my anthem. And he's said that we can release some of their material with ours to make a split once Brauheist is done recording! It's epic! ☹



L-R: Parker (Vocals), Neil (Guitar), Bob Reynolds (Bass), Gainer (Drums), and Jef "McWhiskey" Coghill - Guitar

As I sat in my chair at the radio station, the boys started to form a semi-circle around me. We'd just come inside from smoking out in the cold New Year's air, after cramming as much of the boys' debut album as I could fit into a one-hour show. As the boys circled in, I pulled the recorder from my pocket, and looking up at them, was immediately reminded of how much a band really can be a family; each member bringing something different to the table, with their own style and strange sense of humour. That really rings true with Guts & Glory, who've been playing in bands together, in some capacity or arrangement, for most of their lives.

GUTS AND GLORY

Interview by Jon Aaron

701: Alright, you boys want to go around and introduce yourselves?

DS: This is the bass player of Guts & Glory, Devo State.

KK: Kurt Kriza, guitar player.

TT: I'm Tony Toddler, lead singer.

BG: Boomer Glory, I play the ba-doom-dooms.

701: The ba-doom-dooms, eh?

DS: The ding-dongs.

KK: The ba-ding, ba-dangs.

BG: Anything I can bang on.

701: Got it. So, you're now releasing your debut album (Something in the Water) on Not Yer Buddy Records--can you tell me how you got hooked up with Not Yer Buddy?

DS: Just playing out in Abbey a bunch, Seamus is always attending, so he decided that we should go under his wing. He promotes us, we promote him.

BG: Yeah, Seamus and I have talked about it a lot over the past year and a half. Just hanging out there, we attend almost all of the Not Yer Buddy shows.

BG: The more we hung out with the guy, the more we just got to know him very well. Then we starting going with this CD release thing, we started recording, and it just all sort of lined up for us.

701: Cool, cool. Where's the release party at?

BG: LanaLou's, in Vancouver. Great place.

DS: Great place.

KK: Awesome food.

TT: Try the mac & cheese.

701: Tony Toddler apparently likes cheese.

TT: I LOVE CHEESE.

BG: He calls it cheese & mac.

DS: Cheese & strange white pieces of... wheat?

KK: I'll eat this other stuff, but I'm all about the cheese.

TT: I love cheese...

701: Okay, back to the album--where did you guys record?

BG: We recorded it at my house.

TT: Boomer's basement.

DS: The Gag House.

KK: Yeah, the Gag Cave.

DS: The Glory Hole!

701: And, Boom, you're the mastermind behind the dials? Your fiddling with all the knobs, making sure everything sounds right?

BG: Yeah, pretty much.

DS: He touches all our knobs for us.

BG: Touching, twisting, pulling, bopping, y'know.

701: Bop-it, twist-it, pull-it--

KK: We practiced a lot of Bop-It™ before we went in to record this album.

BG: Yeah, you just twist-it, shake-it--if you shake it more than three times, you're playing with it.

KK: Pull-it, pass-it--

BG: Pass-it's the best one.

done in the past year as a band. We actually just hit on a year earlier this month, January.

701: So we've learned you guys have been together for a full year now, you've got this album under your belts, planning a cross-country tour; that's a lot of work in one year.



701: And I heard you're already looking at planning a tour out east and back?

BG: Yeah, we're hoping to hook up with Up & Atom, they're a Winnipeg-based band. We're looking to tour probably at the end of summer, something like that. It's all up in the air, though, we're still collecting contacts, talking to different people we know across the country, and yeah, we're hoping it pans out for the best.

701: Okay, but back to the album again, Something in the Water, which we actually haven't talked about much yet. Is it more a collection of older songs that you guys have finally put down on wax, or are some newer?

KK: We've been playing this set list for about a year

BG: Yeah, we know this thing inside and out. The album is basically a representation of what we've

DS: Yeah, it's been very productive.

TT: We wanna do everything now, before we're gone.

701: Before you get too old?

BG: Yeah, I mean, it's what we want to do for our lives. We're working towards a goal. I wanna drum, and if we can afford food and rent while playing music, we're happy.

TT: I work at a chemical factory, it sucks.

KK: If we can afford food, I'm happy.

BG: Yeah, just sleep in the van.

701: If Tony can get cheese, he's happy

DS: Cheese is expensive! Although, not in America. I got to the states just for the cheese prices.

KK: And Jack in the Box©!

DS: Yeah, I got some tacos at Jack in the Box©.

KK: You wonder why Americans are fat, but then you

go, and you're like, "Oh, I get it."

DS: "Look at all this food that's readily available."

BG: And cheap, and sort of delicious?

TT: Yeah, they have like these churros, but they're like, apple and caramel-stuffed. Sooo good.

701: We've also learned you guys are big supporters of apple-stuffed foods, and anything with cheese.

BG: I like flavours.

701: Okay, the lower mainland's music scene--what are your guys thoughts on the position it's currently in/would you like to see changes?

KK: I think it's going in the right direction.

TT: It still needs a bit of a push.

KK: I like playing Abbey, all the bands out there are really good.

TT: I think more bands need to step up. Step forward, come forth.

DS: I think in the last year though, it's been in kind of an upswing. Everyone's been a little more active.

BG: Promoters. I feel like promoter's aren't working as hard as they say they are.

DS: Some promoters.

BG: Yeah, some. I'm not trying to generalize, but some just aren't putting in what they say they're putting into it.

701: I definitely know what you what you mean, I've had the same experience playing shows where the promoter talks a lot, but then you get to the venue and you're like, "Did you even put up a poster, or anything?"

KK: Yeah; like, Langley to Surrey is basically non-existent right now.

DS: Dead zone... Just a dead zone.

701: Yeah, I haven't heard of a Langley show in...

KK: Years.

TT: Every so often, we go to Surrey because there's one place in Surrey that is really awesome to play at. It's right in central Surrey.

BG: Olympia Pizza.

KK: That place is good.

701: I've heard of that place.

TT: It's awesome, the best sound.

BG: Yeah, their sound quality is ridiculous!

701: Great sound, in a pizza parlour?

BG: He's got probably eight 15" monitors in that place. They have a house, half stack, marshall. Full sound board.

KK: And pizza!

DS: They have like old people in there, eating pizza--then, all of a sudden the bands play and they look sooo disappointed.

701: So they take shows rather seriously, then?

BG: Nah, it's just one guy that does it actually, from what I know.

TT: He's really good at it, though. He promotes it very well. Like, for someone owning a restaurant, he still also promotes the shows

that he books.

DS: The dude's basically completely toe-up.

BG: Totally toe-up.

KK: Toe-up.

TT: Toe-up. ☹



www.facebook.com/gutsandgloryvan / Instagram: @ TonyToddler / www.notyerbuddy.bandcamp.com

LIKELY RADS

Interview by Jaimen Shires and Jonny Cybulak

701: Let's start at the beginning--how was the band initially formed?

JR: Well, remember when that bowling alley, that guy, he had that bowling alley, or some little place up on 222nd, like, a pool hall? It was a pool hall or something. Second-rate Rejects played there, and at the end of the night, Skiff and Alex Obnoxious cornered me, and were like, "Dude, let's start a band, let's do that right now," and I was like, "Well, you're pretty drunk, but I have a drum set and, y'know, a guitar amp and everything at my house. Why don't we meet on Monday and do it?" and he's like, "Dude, we should fuckin' start a band!" and I'm like, "Why don't we meet, on Monday, at my house, where I have a drum set and all the stuff?" So eventually we came to a compromise, meet at my house on Monday since I have all the stuff. *(Ed.: I'm pretty sure that pool hall deal was actually on 224th; that's about all I really remember, though.)*

701: So the original members would be?

JR: Me, Alex, and Skiffy. Then Burger called me within like three days of this, and he's like, "Dude, I heard you started a band, do you wanna come play this cool, cool restaurant in Burnaby?" So the first show we played, Burger came, and he played the one cover, uh, a Dropkick Murphys song. I don't remember where it was, some weird place in fuckin' Burnaby. So Burger kinda played the first show with us,

and was there from the second jam on. The concept behind the Likely Lads was Alex spit a lot and peed his pants, and went to school in a portable. So we would go and pick him up from his portable at school and be like, "Tell the teacher to go fuck herself," grab him, and be like, "Dude, it's time to jam!" I had come from the corporate world at EA at that time, where every idea is owned by the company. My head would just explode with fresh ideas, and then Alex came along and put his bitty cock into things, and just was really the instigator. And that was the Likely Lads, yeah.

701: How long was spent as the Likely Lads? What sort of albums did you do under that moniker?

JR: Eat This Tape, obviously, was under the Likely Lads.

Trouser Snake Rising was under the Likely Lads--

AN: Raging Bonersaurus?

JR: No, actually, if you look really close at the cover, you can see that the L was scratched out and replaced with an R before we photocopied that pizza box. Let's get to the tough questions, though. Ask Adam.

701: Well, Adam, how did you feel stepping into an established band? Was it hard for you?

JR: Wow, he didn't wait.

AN: With the size of the shoes I had to fill when it came to Jay's drumming... mastery... it was fun. I was on the golf course one day, pitch and put, when I got a call from Burger and, uh, yeah, I joined their band.

701: So how long have you been with the Rads?

AN: For... three, four years? Feels like about four years.

701: And what was your name again?

AN: This all gets edited, right?

JR: If you're cutting parts out, there was this one time I saw Adam shoot and kill a deer.

AN: For the record, I have never shot or killed a deer.

701: So, after Alex left was essentially when you crossed over and became the Likely Rads, right?

JR: Yeah, basically. And when Skiff left, I mean, he's gonna hate to read this if I can tell the true Skiff story. We were going to play a sweet, sweet show, at The Cobalt with The Barnacles, packed house. Burger lived uptown then, so he's sittin' on-stage, when he gets a call from us. We're at Coquitlam Station--we had literally packed the



drum kit onto the 701 out to fuckin' Coquitlam Station. We've got it all; one guy's holding the kick drum, one guy's got the tom, and there's like, seven of us, and Skiff whispers to me, "I changed my mind, I'm not playing this show." So yeah, I had to call Burger, and was just like, "Dude, I don't think we're gonna make it." At that point, we took a little bit of a break, just kinda thrashed around. We grabbed Scotty Toss after that fun, fun Bistro House show.

701: Where is Scotty Toss?

JR: Well, Scotty posted on the event page for this very night, saying that, "I heard these guys suck." Actually, we're tight as fuck without him.

AN: Kinda insulting himself, really.

JR: So, I mean, maybe that's why he's not here.

701: And to finish off the discography topic, why don't we go through the releases put out after you changed to the Likely Rads?

JR: Uh, Raging Bonersaurus, One Foot in the Grave/One Hand on my Wiener, and of course the last one, Legends in Denim. The story of a boy genius.

701: Over the years, what was your favorite venue?

JR: Well... Cobalt, Wendy.

AN: The Fun Haus was pretty good. Or, like, the various versions of the Fun Haus, I mean.

701: How about in Maple Ridge?

JR: Fuck, Rad House, obviously, 'cause you can sleep there.

AN: Nah, The Wolf is a pretty good venue, actually. The sound's good in there.

JR: I mean, the best Rad House story is the one that only Burger can tell, the one where Mike and Dan were just asking for a friendly cheeseburger. "Burger hates you, dummy, you were too aggressive."

701: Yeah, there were a lot of good times at the Rad House. You guys have had a lot of longevity, especially for a lower mainland band.

JR: Y'know, one of the most pissing-offing things that's happened was last night, someone's like, "Oh, what do you mean, you're quitting? You guys always quit and then reform," and I'm like, "Where did he ever fuckin' hear that from?" Dude, we're like the Jefferson Airplane, man. Our

LADS & RADS OVER THE YEARS

2005-06

Alex Obnoxious (Vocals), Burger (Bass),
Jay Raymond (Drums/Vocals), Skiff (Guitar/Trumpet/Vocals)

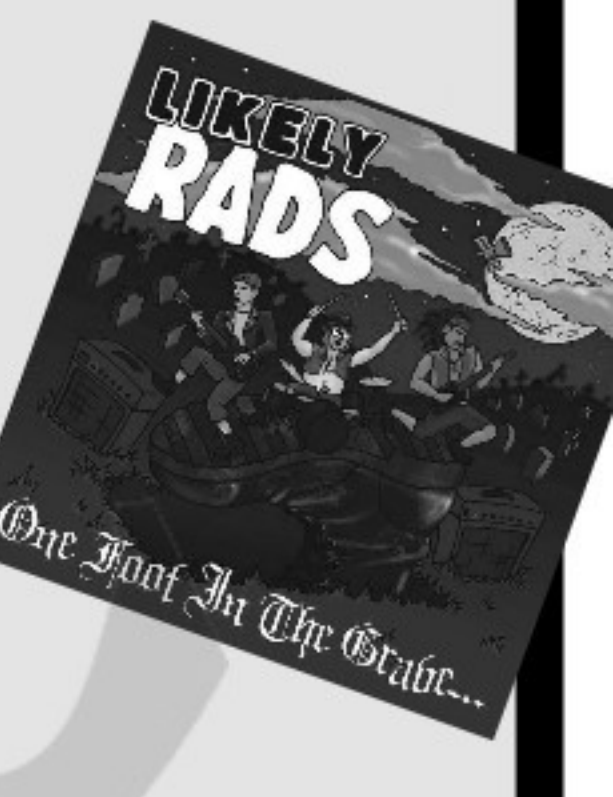
Eat This Tape Demo (Self-Released, 2005)
Trouser Snake Rising (Self-Released, 2006)



2006-08

Skiff (Vocals/Guitar), Jay Raymond (Drums/Vocals), Burger (Bass)

Raging Bonersaurus Demo (Self-Released, 2006)
One Foot in the Grave/One Hand on my Wiener (Self-Released, 2007)



2008-09

Scotty Toss (Vocals/Guitar), Jay Raymond
(Drums/Vocals), Burger (Bass)

2009-10

Jay Raymond (Vocals), Burger (Guitar), Rory Oblivion (Bass),
Adam NoVest (Drums)

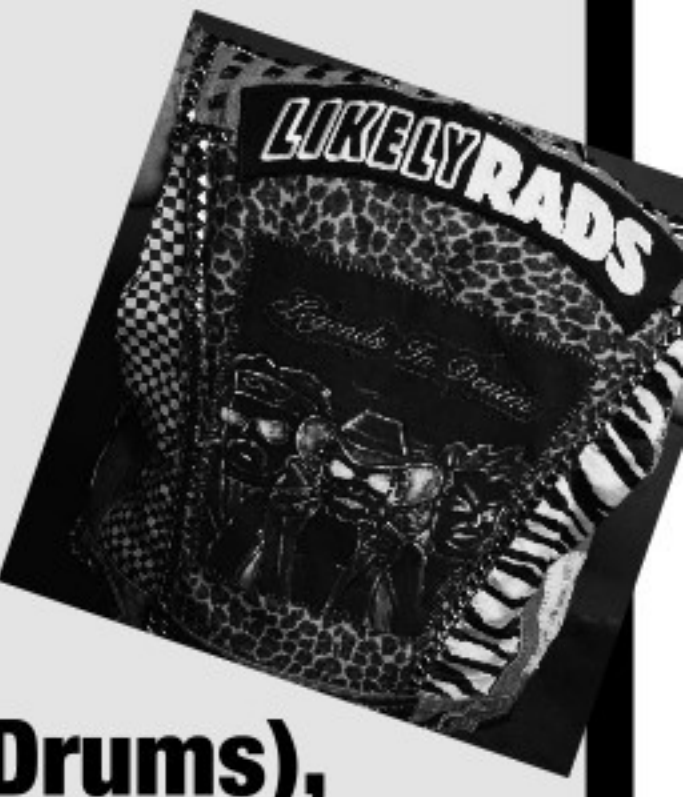
2010

Jay Raymond (Vocals), Burger (Guitar), Germs (Bass),
Adam NoVest (Drums)

2011

Jay Raymond (Vocals/Temporarily Bass), Burger (Guitar),
Adam NoVest (Drums), Cockrock (Bass)

Legends in Denim (TAR Records)



2012

Jay Raymond (Vocals), Burger (Guitar), Adam NoVest (Drums),
Darren Fondler (Bass)



minds are connected with like, crazy white rabbit type stuff. There's still a lot of shit on the go, though, and I'd like to take this moment to talk about Boy Zone--you cannot not get this stuck in your head: *(Ed.: Here, Jay Raymond broke into song, singing, "Ice cream moustache/oh, look at you/ice cream moustache/with chocolate sauce," or something along those lines.)*

701: And you guys are originally from B.C., or... ?

JR: I'm from Ontario. I came here in 1995, with a guitar and a banjo on my back, out of Orangeville. Just hitch-hiked out here to the promised land, y'know. I don't have asthma, I don't have hypothermia, but when I'm in a nicer environment, I thrive.

701: What was your perspective on Maple Ridge when you moved here in '95?

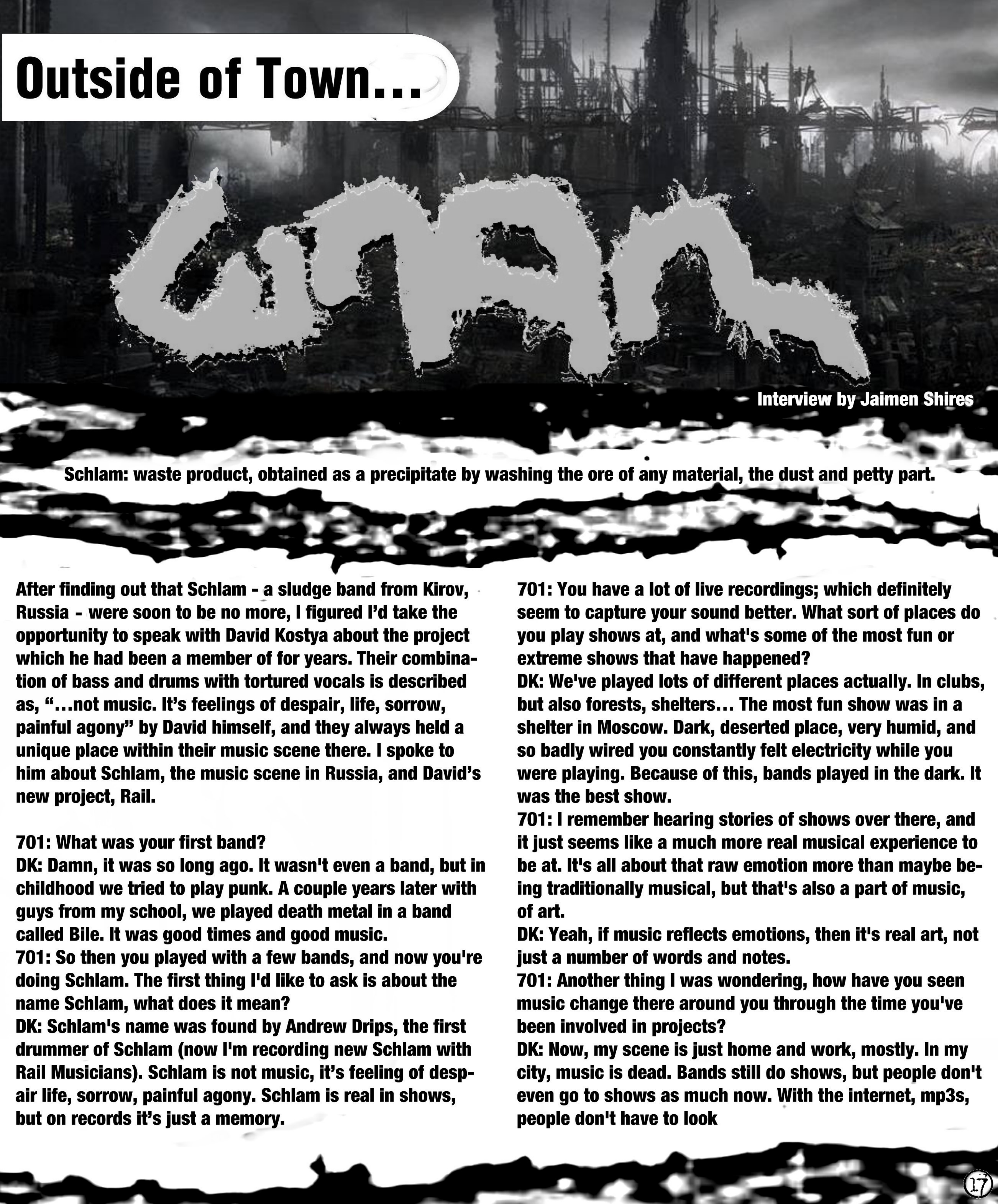
JR: The immediate difference that I found about Maple Ridge was that I was able to buy weed. I was able to give a dude money, to buy weed. Whereas, in Ontario, the climate was so fuckin' conniving, and sneaky, and weird, that everybody, just to protect their reputation, had to rip people off. That was just the scene there. I had my dad living out here, though, so I would come out every summer. Once I started smoking weed, and found how incredibly easy it was to get, I was like, "I am totally moving to B.C."

701: What was going on musically in Maple Ridge in '95, what still sticks out to you?

JR: The best band of that era, obviously, is Rusty Nails.

You heard it on Rad Radio, we played them all the time, but yeah, Rusty Nails, Ten Feet Tall, Tiara House... The Anchor was part of the evolution of the Tiara House, which was Rusty Nails, Ten Feet Tall, Ninth Hour... And like, in 1993-94, that was the scene then. Y'know, they were really cool when you're 13, and you're like, "Wow, there's people shooting potato guns," and a lot of the same people were later involved in starting the Anchor. Little-known awesome fact and story: shortly after the Anchor started, I was talking to Wendy 13, she was wrapping up booking at the Astoria then, and I'm like, "Hey, Wendy, I heard you guys might have to toss out your stage, do you mind if I borrow it?" *(Ed.: One of the numerous times The Cobalt was shut down, it's long-time promoter, lone manager, and main booker Wendy 13 re-located to the Astoria Hotel, which was then nicknamed The Asbalt until The Cobalt re-opened. While she was still at the Astoria, however, the city gave her a bunch of additional orders for things they claimed were required of the bar's lounge, or she'd be shut down, including a brand new stage literally only two feet high.)* And she was like, "You can borrow it if you re-paint it," so for the entire time we ran the Anchor, we had that stage. Eventually, one day she calls me, and goes, "Dude, we're re-opening The Cobalt, can you bring me back my fucking stage, right now?" ☹





Outside of Town...

SCHLAM

Interview by Jaimen Shires

Schlam: waste product, obtained as a precipitate by washing the ore of any material, the dust and petty part.

After finding out that Schlam - a sludge band from Kirov, Russia - were soon to be no more, I figured I'd take the opportunity to speak with David Kostya about the project which he had been a member of for years. Their combination of bass and drums with tortured vocals is described as, "...not music. It's feelings of despair, life, sorrow, painful agony" by David himself, and they always held a unique place within their music scene there. I spoke to him about Schlam, the music scene in Russia, and David's new project, Rail.

701: What was your first band?

DK: Damn, it was so long ago. It wasn't even a band, but in childhood we tried to play punk. A couple years later with guys from my school, we played death metal in a band called Bile. It was good times and good music.

701: So then you played with a few bands, and now you're doing Schlam. The first thing I'd like to ask is about the name Schlam, what does it mean?

DK: Schlam's name was found by Andrew Drips, the first drummer of Schlam (now I'm recording new Schlam with Rail Musicians). Schlam is not music, it's feeling of despair life, sorrow, painful agony. Schlam is real in shows, but on records it's just a memory.

701: You have a lot of live recordings; which definitely seem to capture your sound better. What sort of places do you play shows at, and what's some of the most fun or extreme shows that have happened?

DK: We've played lots of different places actually. In clubs, but also forests, shelters... The most fun show was in a shelter in Moscow. Dark, deserted place, very humid, and so badly wired you constantly felt electricity while you were playing. Because of this, bands played in the dark. It was the best show.

701: I remember hearing stories of shows over there, and it just seems like a much more real musical experience to be at. It's all about that raw emotion more than maybe being traditionally musical, but that's also a part of music, of art.

DK: Yeah, if music reflects emotions, then it's real art, not just a number of words and notes.

701: Another thing I was wondering, how have you seen music change there around you through the time you've been involved in projects?

DK: Now, my scene is just home and work, mostly. In my city, music is dead. Bands still do shows, but people don't even go to shows as much now. With the internet, mp3s, people don't have to look

as hard to find real music around them. In the beginning of the '90s here, there was shitty rock, then different metal, hardcore, alternative, but now even sludge is becoming mainstream here. They can play, but they have no souls. 701: Yeah, even here just less people come to play in the Lower Mainland than used to, not that it was ever a huge number. Where would be the closest place for shows for you there?

DK: Really, it's just Nizhniy Novgorod (600 km), or Moscow (1,000 km). Last time I was on a few good shows, they were with Napalm Death in Saint Petersburg, and Argument 5,45 in Moscow. In my city, though, we had Engage at Will and Next Round a couple years ago, not a bad show at all.

701: Wow, that's travel time. But probably amazing shows, too. And you guys do a lot of vinyl releases there. That's slowly caught on here, and it's becoming more common, but is it an easier thing to put together vinyl over there?

DK: Ha, no. It's just a couple guys on some labels who really love vinyl and they collect money for this, it's really expensive. In Russia, we don't have a vinyl factory. We did a split with Rvota that was made on vinyl in Germany. 701: I was also wondering about some of the bands that I remember are out there, like Fight Back, and Dirt Pill, I.M.I.R. How are they doing now, and what new bands are there to check out?

DK: Dirt Pill still exists and plays shows, but the others have broke up a long time ago as far as I know. New bands, um, I don't even know any here.

701: Any shows happening there soon, with local bands? Oh, and do you also play in Rail now, or is that just an entirely different band?

DK: Right now, we're working too hard on new Schlam material to record, so we have no time for shows. Maybe after Schlam records, we can rehearse Rail and do more shows, people who've been in the scene for a long time have been asking for it awhile, and we want to do it. Rail and Schlam were originally different bands, but now I'm Rail's guitarist and Schlam's drummer. Drips lives in Moscow now and it is too far to play together. I'm just wanting to record unreleased material, but true Schlam is not music. It's me and Drips. Noise and insanity.

701: I always remembered how much I would hear about you guys from First Breath Distro (*Ed.: Jaimen is referring to when Pickled Whale Meat Records and First Breath*

Distro put together a compilation in 2007), and it's been fun working with you guys over the years (*Ed.: Jaimen also recorded a split with Schlam in 2007*), and receiving your CDs and splits in the mail, along with other releases from Russia. Sad to see that Schlam will soon be done, but I'm glad to hear you're still playing music. DK: Thanks, I'm always glad to have support from you guys.

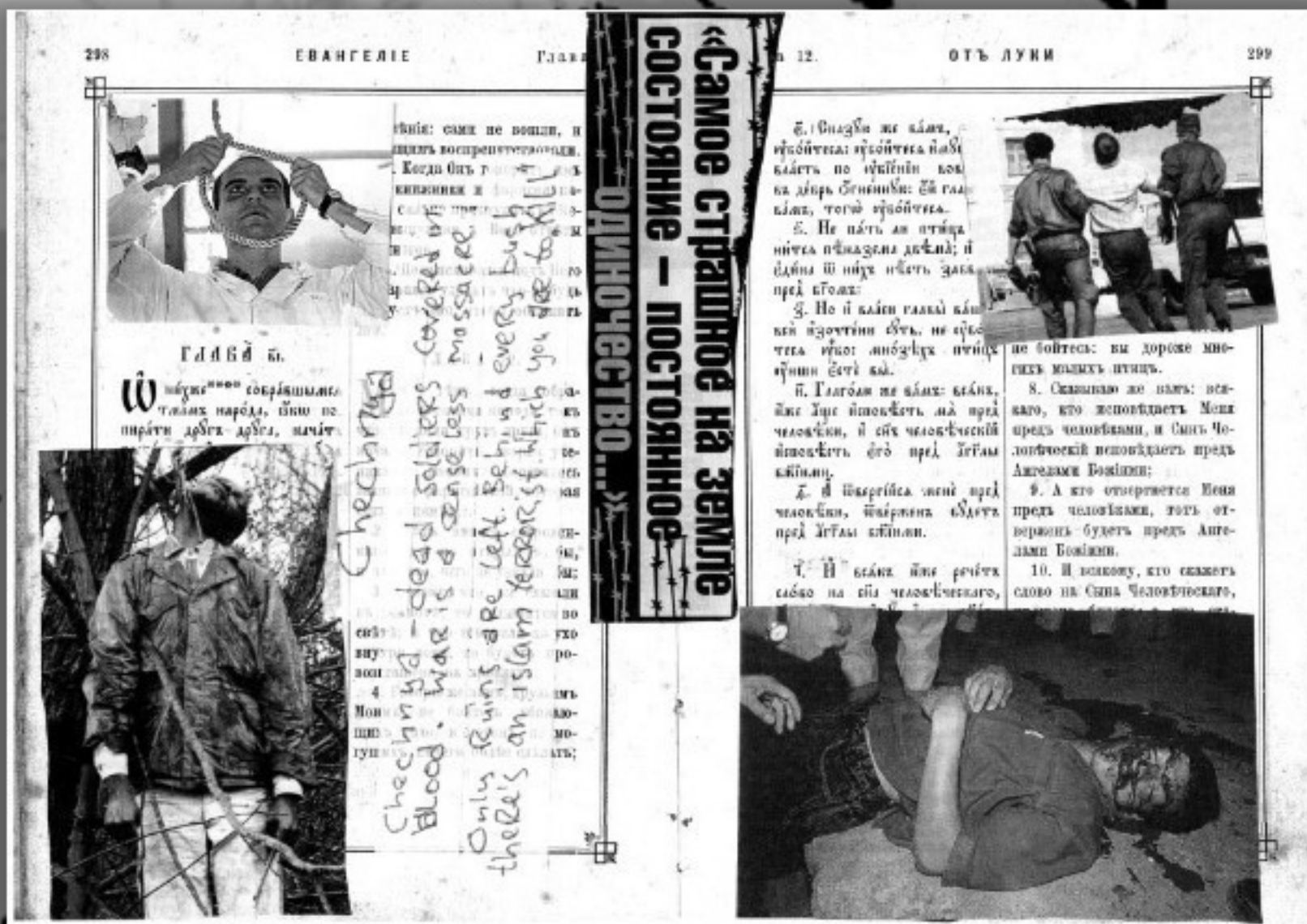
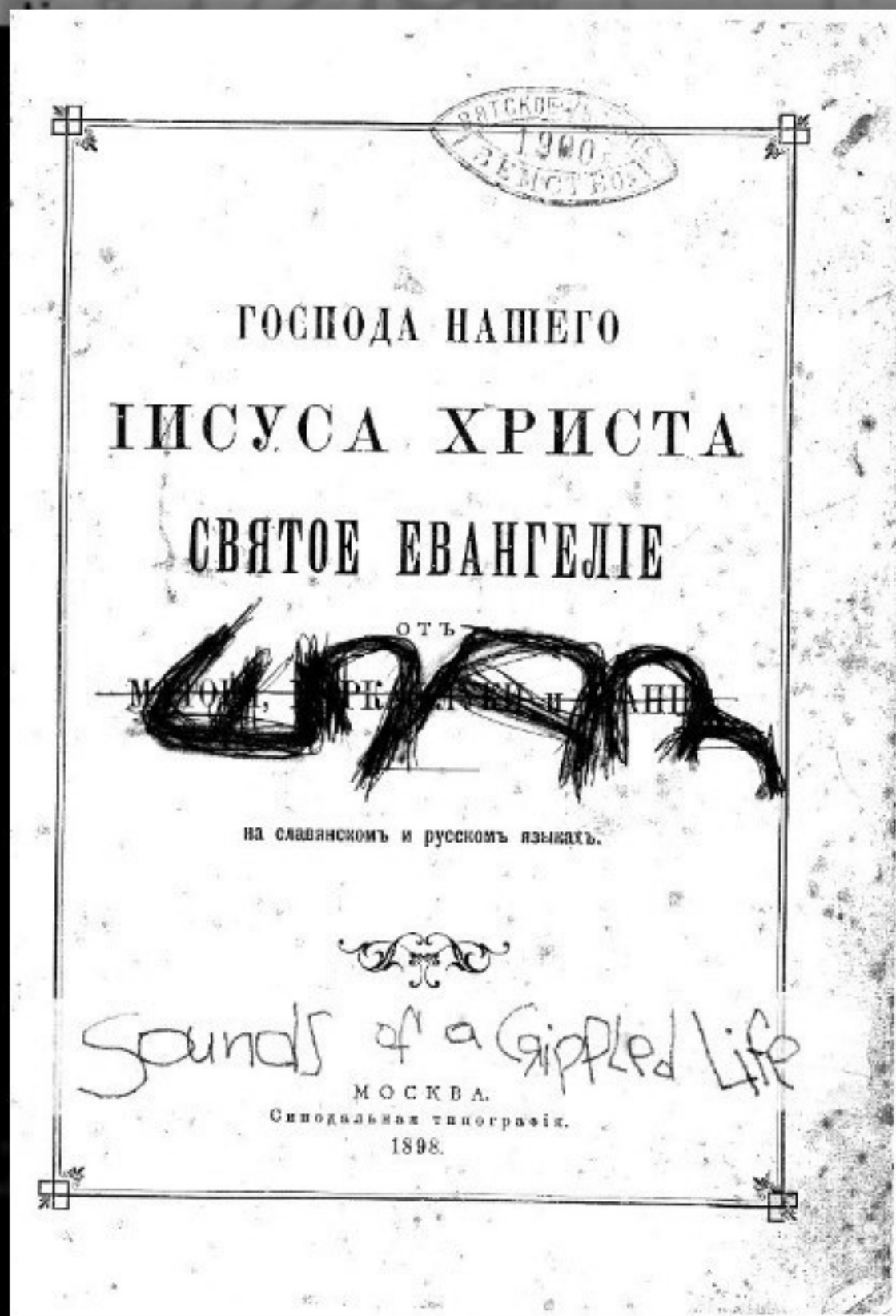
701: I'm curious, what was your favourite album of 2012?

DK: Damn, hard to say, I haven't even listened to many 2012 releases. Meshuggah - Koloss, I think came out in 2012. And Napalm Death - Utilitarian. ☹

DISCOGRAPHY

(self-released unless otherwise noted)

- 2006 - Self-Titled I; Self-Titled II; Seminar
- 2007 - Split with Selbst-Morder (P.W.M. Records)
- 2008 - Sounds of a Crippled Life; Split with IMIR; Six Ways Split with Aug. 6 1945, Deadskin, Selbst-Morder, W.Grinders, The Hypodermic Eye (P.W.M. Records)
- 2009 - Hollow Acceptance of Death (Deadknife Records)
- 2010 - Split with Weed Harvest (X-Men Records); Split with Dirtpill (X-Men Records)
- 2011 - Despair (Live, 10/16/2008)
- 2012 - Let Anything Die EP; Fuck You; Split 7" with RVOTA (X-Men, No Bread, DJD, and BloodXSpit Records)



Artwork from "Sounds of a Crippled Life"

JETT DASH

Interview by Jaimen Shires

701: So you've been really busy lately, want to explain a bit about what you've been up to the past few months?

JD: Well, recently I've been all over the place, from doing beats for a rapper during the fall, to doing some promo for my good buddy DJ Wakeeta who's now resident at Republic every Friday... I've also been doing quite a few live sound gigs recently. I just did a conference today for Hillcrest Community Centre here downtown. My passion is progressive trance, and I'm currently working on a EP of my own. Slowly trying to get a weekly radio show on Mixcloud going, but at the moment, I'm at a halt until i get my intro finished. Later this month, I'm in the studio with Durt-E-Kurt and Flatwave, recording for that battle of the bands that happened during the winter at The Wolf, getting my hands dirty in the analog side of the studio.

701: That's definitely quite the workload--how long have you been involved in audio engineering and DJing for?

JD: I got into DJing in early 2009. A friend introduced me to it and I fell in love, but I always wanted more. Being so electronic-dance-music-influenced but with Vancouver not having a strong community I took a halt from spinning Top 40 and hip-hop; it wasn't what my passion is.

I decided to go to the Pacific Audio Visual Institute (P.A.V.I.) to figure out what I wanted to do, and it opened my eyes to what I really wanted to do, and that's to

compose and produce. I don't plan on being a recording engineer but it's a valuable skill to have. Like Deadmau5 said when DJ Magazine put him on their Top 100 list, "I'm not a DJ, I'm a producer." Wisest words ever spoken. Producers are the new rock stars.

701: So what're some of the compositional projects that you have on the go? And explain a little bit more about the role of a producer and what you hope to do.

JD: One of the projects I'm working on right now is a collaboration with fellow trance producer Chay Beats. We're planing to bring in a session singer and a guitarist to play our melody and bring some analog into a heavily electronic world. I've been doing lots of remix contests, too, like the one I just did, MNDR-Feed Me Diamonds. I also plan to be working with Hench and the Centennial soon to bring a nice mix of dub and prog, really excited for that. I plan on just being a complete producer/artist. I've got a lot of ideas floating around that hopefully people like; if not I can at least say I followed my dreams.

701: Without being overly technical, what sort of equipment do you use, and how much do you use analog hardware as opposed to digital?

JD: I use a MacBook Pro with 8GB RAM, a Daw's Logic Pro 9, Ableton for live. My interface is an Apogee Duet with a set of KRK 6 studio monitors. On the analog side, I do love the sound of the API mixing console. I sometimes run my bass tracks through it just to get the warmth. I really don't play around too much with analog though, over the next year I do plan on getting more involved with it. I also use a Tech1200MKS and a Rane TTM57SL mixing board, but I could go on and on. You start to acquire a stockpile of ammo working in this industry. I always walk out of Long & McQuade with my hands full.

701: So, do you want to give a little preview of what people should watch of for from you through 2013?

JD: Let's just say I won't be in Canada from July until November! ☹



701: Let's start first with how you got started, and what made you decide to get into this.?

CT: I've been drawing since I was a kid, and then in grade 8, I met a girl in class, saw her drawing, and wished I could draw like that, so we became friends and she taught me some techniques.

701: Did you take any courses or schooling?

CT: I drew everyday to hone my skills and took art courses throughout high school. I went to Van Art, and I also worked at an animation studio, but it wasn't quite what I wanted to do. I prefer doing commision-based work because it's my own style, and people are coming to me requesting my talent.

701: And you have more creative control.

CT: Exactly.'

701: So tell us more about Phat Cow Studios.

CT: It's my self-run project, and it's the main outlet for my art. I make myself available for a variety of projects, and people come to me requesting pictures for businesses, personal work to be used as gifts... I enjoy the unique ideas people come up with, and enjoy a challenge.

701: Is there any particular type of style or medium you enjoy more than others? . .

CT: Well, if you're familiar with my work, I specialize in pin-up girls. My work is cartoon-based mostly; I have taken life drawing courses so I am able to draw realistic portraits, I just tend not to advertise that because I don't particularly enjoy it. As far as medium, I usually work with digital but I still really enjoy pen and paper illustration.

701: What kind of commission work would you consider not your cup of tea? Are there any limitations to what you're willing or able to do?

CT: Well I don't do anything too smutty or trashy when it comes to pin-up style art as it isn't in line with my style. I'm fine with nudity, as long as it's tasteful and classy. And with pin-up art, you think about the style like back in the fifties:



Interview with Carling Tyne by Mike Varjo



they were cute, sexy, and suggestive and without any need to be "see-all." I have done work where the subject is nude or partially clad, I think it's mostly the posing of the subject which defines the piece.

701: Do you have any set price range for your pieces or the work that you do?

CT: Yes and no, usually for two characters, full colour on 8½x11 canvas, would be \$40, 17x11 for \$60. I have monthly specials as well. It really depends on the materials and labour involved, as well as the difficulty of the design.

701: Which medium is your preferred form of expression?

CT: I enjoy painting, but I have a method I use where I paint and then I go over it with paint markers to add some detail, because I have more control over the pen than a paint brush due to my background in animation. I like to add more definition to my pieces by adding black lines with a paint pen to bolden the image. I love acrylic paint because of the vibrance in colour, I love colour! I'm actually working on a canvas painting right now which I hope to display in the Billy Miner, there are some beautiful paintings in there for sale right now.

701: What is your arts connection with the community of Maple Ridge?

CT: I've done some work in the past for the Witch of Endor Pub, and I also helped design signs for the Kanaka Creek Coffee Company. I haven't done much work for businesses or groups as of yet because I've been mainly focused on my own art or private commissions, but I am eager to do more work in the near-future.

701: I take it you have quite a portfolio.

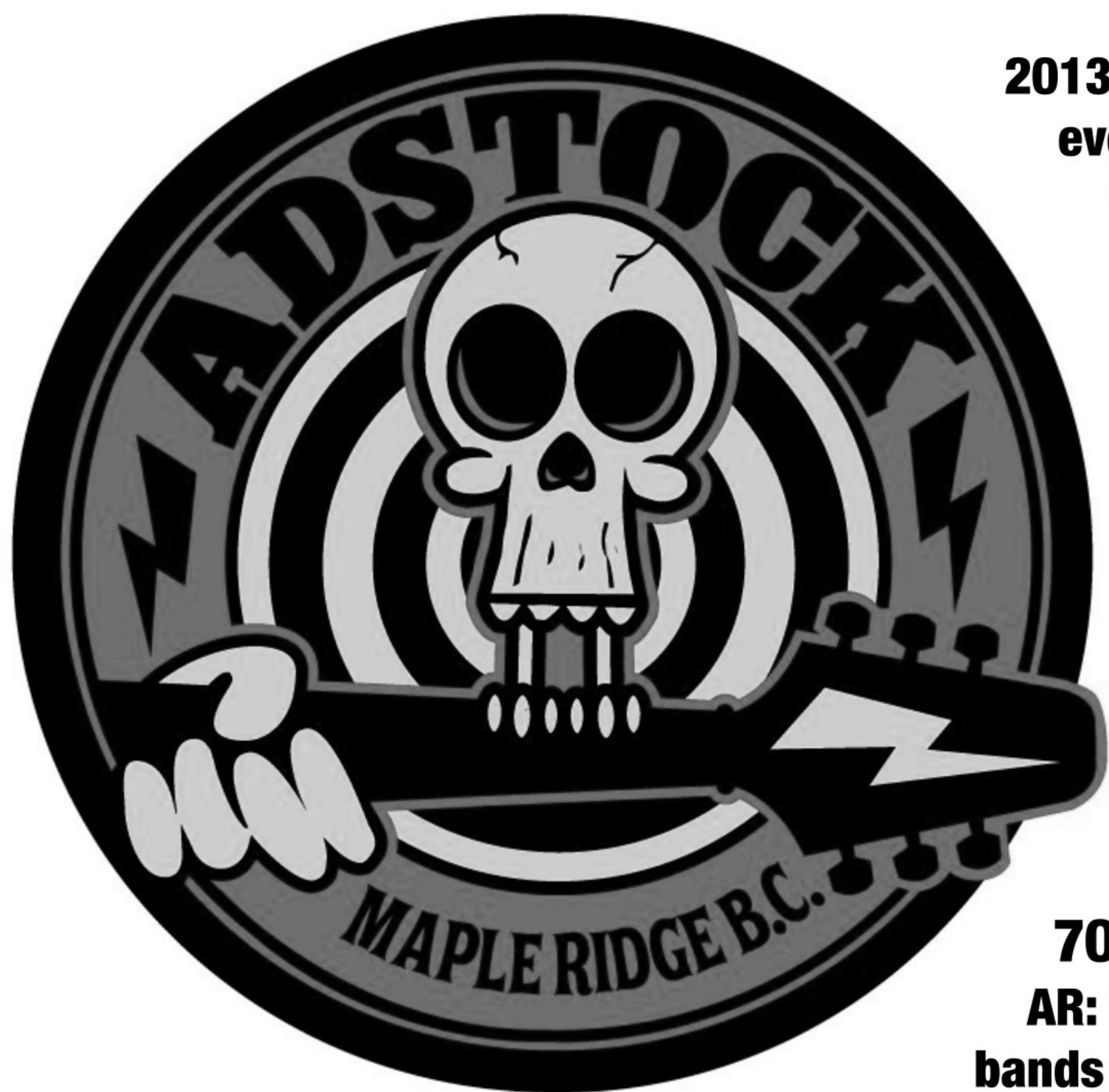
CT: I wouldn't call it a portfolio, per se; I post all my work if I consider it a good sample of my ability. I like using social media to display my art as opposed to maintaining a website because it's easier for me to use, and requires less effort

to keep updated and maintained. Also, you can reach a large audience quite quickly. I tend to update my web presence a lot, so if I was to put that into a physical portfolio, it would actually be quite large. There's going to be a lot of stuff coming out from me this year, I plan on being very ambitious and working on a lot of challenging things, such as collaborations with other local artists. I'm also illustrating a children's book I'm working on with my mother. I'm really going to push myself to get a lot of unique ideas out.

701: Well, we'll definitely be looking forward to seeing what you have to offer this year.

CT: Thanks. ☹





2013 may be just starting, but it takes a lot of planning to pull-off an event such as Adstock. Adam Rayburn, founder of the festival, got in contact with us recently and wanted to let everyone know that he would be running things again this year. And that he is already seeking people who may be interested in helping out with...

ADSTOCK 2013

Interview by Jaimen Shires

701: Let's start with the origins of Adstock, for those who don't know.

AR: Well, Adstock was an accident. At 18, I had been playing drums in bands for a few years and was looking to have a musically oriented birthday party, like an open jam session on my deck. My dad was worried about it getting crashed, so he made me make invitations, and so, on the invitations, I called it Adstock '05 as a joke (especially the '05 part, I had no intention of doing it again). That party was actually pretty lame, but that's where the name comes from. The next year, I was looking to rent out a hall to put on a free show for my birthday, and since, then as now, there weren't any venues I could find, I ended up figuring out you could rent the gazebo in downtown Maple Ridge for free, as long as it was a community-oriented, non-profit show. That's when I realized it could actually be something really rad, not just some little party for my friends and I. I kept the name, and still kind of regret that decision, as the bigger it gets the more of a jerk I look like for naming a music fest after myself, but it does roll off the tongue nicely, so what the hell.

701: How about your thoughts on Adstock, 2012?

AR: Adstock, 2012 was a very important show for us. For the first time, I wasn't co-ordinating it. I was still very much involved, but Matt Salvesen was the co-ordinator, along with long-time volunteer Polya Eroujenets as assistant co-ordinator. I realize I can't do all the work myself forever, so I want to set up the organization to be more self-sufficient and able to replenish its volunteer resources as well. I hoped Matt would've been able to stay on as co-ordinator for several years while we tried to groom someone to replace him, but he has a lot on the go, unfortunately, and won't be able to do all that he did last year this time around. He is, however, still very much a part of the team and will be a huge help once again. In lieu of that, I'll be back holding the reins this year, and look forward to getting back at it after having less to do last year.

701: And how many years has Adstock been going now? What have been some of the highlights over the years?

AR: If you include that first birthday party one, then July 7th, 2013 will be our 9th annual event. And wow, there's too many over the years, but one I really like is the 'stock circle which Ninjaspy started doing a few years back. They got everyone to make a giant circle pit around the entire gazebo, and now it's something I look forward to seeing happen every year.

701: After 9 years, what does Adstock mean to you? Obviously there's a lot of personal attachment to it, but how do you see it now?

AR: It's my baby for sure. At this point, it's all about further embedding it into the culture and identity of the Ridge Meadows alternative scene. Ownership is a big word for us; we want everyone attending the show to feel like it's theirs. I'll always have a huge personal attachment to Adstock, but I also want as many people as possible to have that feeling of belonging to something bigger than you.

701: I know it's still early in the planning stages but what sort of ideas did you have in mind for Adstock, 2013?

AR: I don't think the format is going to change dramatically. We want to book four of the best punk, metal, ska and hardcore bands we can, and then four of the youngest local bands of the same genres as we always do. Aside from the show itself, we really want to reach out and find some talented and motivated people to add to the team.

701: So what can people do to help? If someone wanted to get involved with making Adstock happen, what are some of the ways they can do so?

AR: There are many different ways to get involved. We need things done that anyone can do, like help with promotion online and on the streets, but we're also looking to fill some upper management positions, like director of fundraising, for example. All volunteer, of course. We'd love to get as many people with a desire to be apart of Adstock to come to us as possible, and see where they're best suited to contribute.

701: And I guess the best way to do that is to get in direct contact with you—are there meetings coming up in the near future, and who's all involved with it at the moment?

AR: The best way would be to contact us at adstockmapleridge@gmail.com. I should pick up any messages sent to our Facebook group and page, as well. Also, there's an open group on Facebook called Adstock Street Team, which everyone interested in contributing should join, since we communicate directly with people wanting to get involved there. We'll be holding some open forums to bring in new volunteers and get everyone on the same page as to what Adstock is about in the near future, too. Announcements about them will be coming soon.

701: I imagine bands interested in being a part of Adstock this year, or businesses, or anyone wanting to have a table, etc., can also begin by contacting you?

AR: Absolutely. If it's about Adstock, give me a shout. ☹



2010



2008

Adstock over the years (photos provided by Adstock Society):



2005

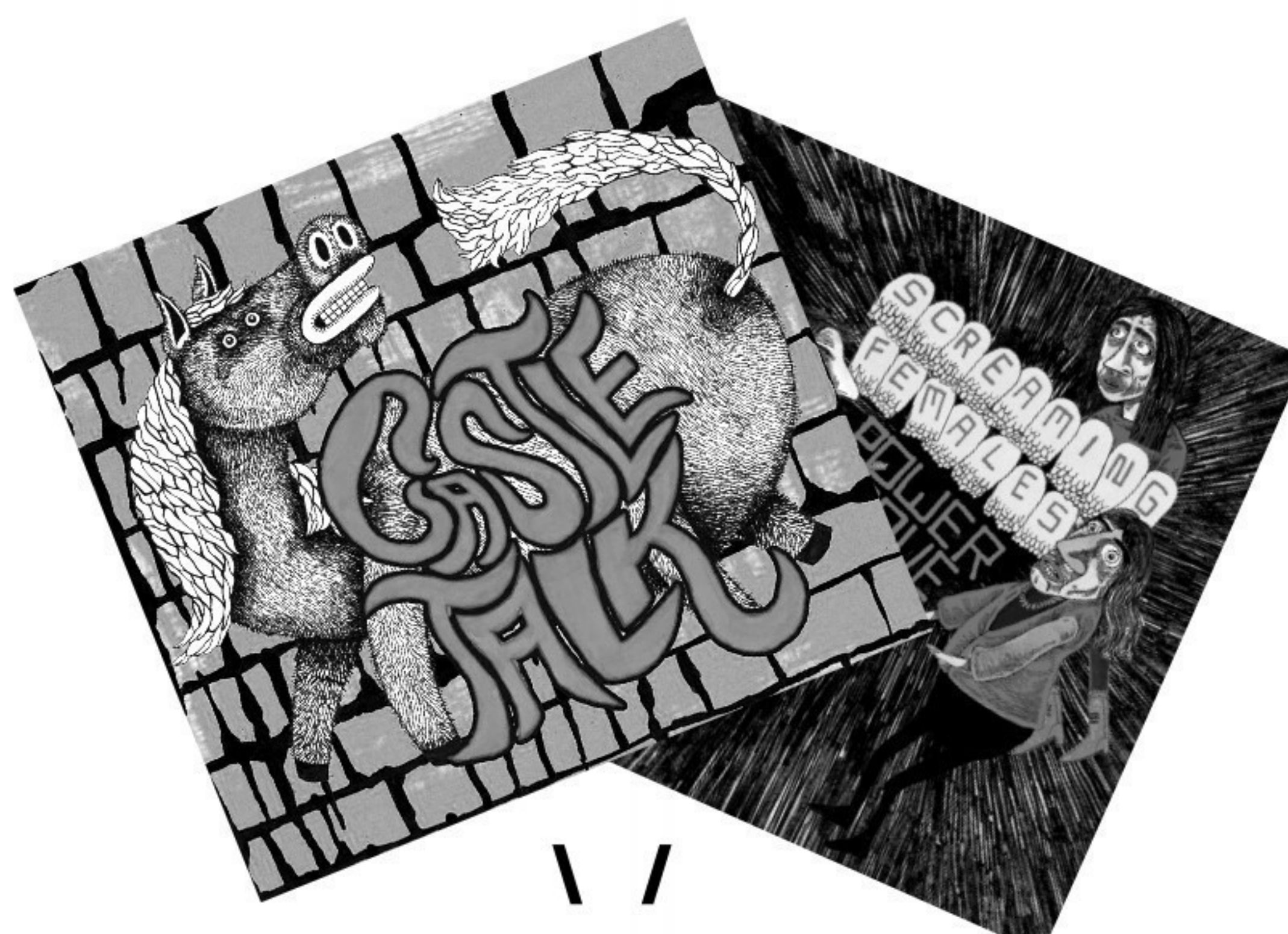
STAFF TOP 10s OF 2012

Every new year, everybody does some kind of top 10 list for the previous year; but they're always predictable, and they're never a reflection of what people actually listened to all the time during that previous year. So instead, here's some of our current staff's top 10 albums that we actually *did* listen to all the time in 2012, no matter when they were released!



1. Hacksaw to the Throat - Tear My Eyes Out...
2. Buried Inside - Chronoclast
3. Death Grips - No Love Deep Web
4. Ghengis Tron - Board up the House
5. D.S.I. - Free
6. Neurosis - A Sun That Never Sets
7. Laibach - Volk
8. Burzum - Fallen
9. Björk - Volumen
10. Meshuggah - Kollo

Jaimen Shires



\\
TIE!

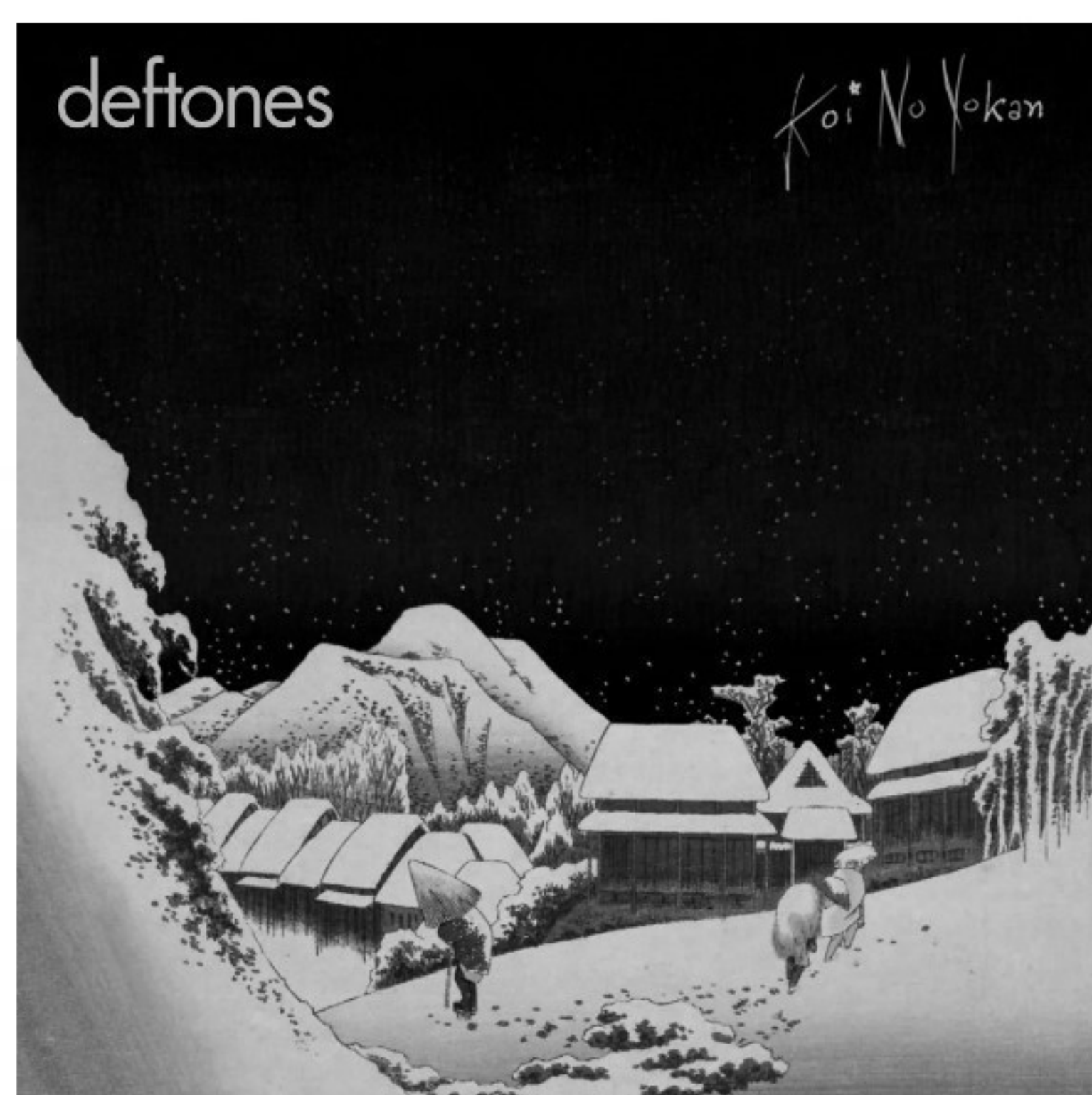
1. Screaming Females - Power Move & Castle Talk
2. Frank Black - Teenager of the Year
3. The New Pornographers - Electric Version
4. Pinhead Gunpowder - Goodbye, Ellston Avenue
5. Thee Headcoatees - Bozstik Haze
6. Blind Melon - Soup
7. Sleater-Kinney - All Hands on the Bad One
8. Childish Gambino - Culdesac
9. The White Stripes - White Blood Cells
10. Bikini Kill - Reject All American

Alex Bainbridge



1. Joe Strummer & the Mescaleros - Streetcore
2. Classics of Love - Self Titled
3. Los Furiros - Never Look Back EP
4. Real Problems - Curios Feast
5. Rad Disaster - Vs. Man
6. Devils Brigade - Self Titled
7. The Mutilators - Electric Boogaloo
8. Big John Bates - Battered Bones
9. Crystal Swells - Harsh Flux
10. The Brains - Drunk Not Dead

Jon Aaron



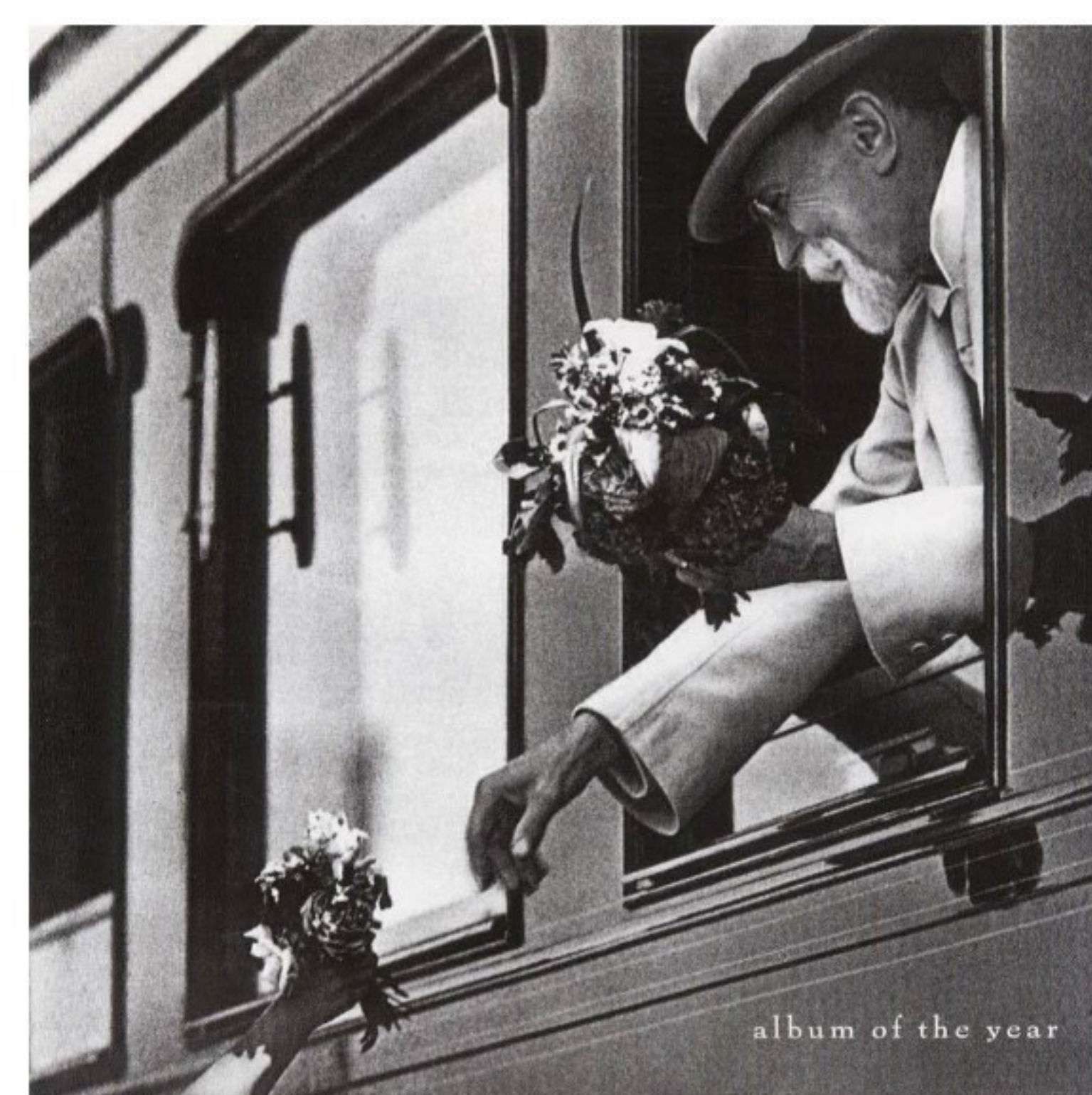
1. Deftones - Koi No Yokan
2. Wu-Tang Clan - Enter the Wu-Tang
3. The Rappists - Demolishious Pt.2
4. Russian Circles - Enter
5. Likely Rads - Legends in Denim
6. Pig Destroyer - Book Burner
7. The Bone Daddies - Self-Titled EP
8. Abigail Williams - Becoming
9. Ween - The Mollusk
10. YOB - The Unreal Never Lived

Jonny Cybulak



1. Devin Townsend Project - Epicloud
2. Moonspell - Alpha Noir/Omega White
3. Finsterforst - Rastlos
4. Arjen Lucassen - Lost in the New Real
5. Soundgarden - King Animal
6. Rush - Clockwork Angels
7. Yurei's - Night Vision
8. 3 Inches of Blood - Long Live Heavy Metal
9. 4ARM - Submission for Liberty
10. TYR - By the Light of the Northern Star

Anthony Nadeau



1. Faith No More - Album of the Year
2. Gorillaz - Plastic Beach
3. LMFAO - Party Rock Anthem
4. Eminem - Recovery
5. I.C.P. - Mighty Death Pop
6. MGMT - Congratulations
7. Hopsin - Raw
8. The Lonely island - Turtleneck & Chain
9. Jon Lajoie - I Kill People
10. Sublime with Rome - Yours Truly

Mike Varjo

If you're a local band/musician/performer/author looking to have an album/film/release/book reviewed in an upcoming issue, send us an e-mail at reviewsat701@gmail.com

LOCAL REVIEWS



Los Furios - Never Look Back EP (Self-Released, 2012)

I've been following these guys since their second studio release, *Soundsystem*, and they've gone through many member changes since, but have always retained that classic Furios sound. In the past year, they had the most dramatic member shift yet, with the departure of lead guitarist Steffen Peter, sax player Ryan Glasgo, along with drummer/founding member Sean Fury. Remaining members Kyle Fury, Jethro Sweird, and Corrine Kessel went to work recruiting new members, and this EP is the result of that. The whole thing kicks off with the anthemic opener "How the Mighty have Fallen," an instant Furios classic, which covers the topics of the crumbling music industry due to corporate greed. The song is packed full of energy, with those catchy lyrical hooks that Kyle Fury has become known for. Next up is the return of Malcolm Larmond to

main vocals in the biographic track "Ska in Mexico," which tells the tale of the group reforming their friendships while heading out to Mexico on their 2012 tour. "Steady as You Go" follows, with an excellent rock-steady vibe that's sure to move dance floors. Next in line is the high energy "Situation Critical," and all members are on the top of their game in this song, which features the subtle lead guitar work of Malcolm Larmond. The tone shifts darker for the last two tracks on the album; "Skies are Grey," which showcases some of Malcolm's love for dub overlays, tempo changes, and tales of an apocalyptic future. The album closes with the title track, "Never Look Back," a darker, slow tempo song with more grim subject matter, reminiscent of the last Furios studio album *Run, Devil, Run*. **-Jon Aaron**



Still Spirits - Bootlegs (Self-Released, 2012)

For being recorded live at the Shine Shack over the course of staying up until about 2 or 3 in the morning, this album is a testament to their natural chemistry as a group--there's a lot of energy in these songs. If you consider the Barenaked Ladies started busking on Queen Street in Toronto, there's totally a chance these guys could make it, too (although the radio stations that may play Still Spirits are fewer and farther between than the ones that'd play Barenaked Ladies). The vocals on "Wheelman" are really high energy, that's probably my favourite song on the album. The clear fun that was had while recording can be heard on "Mountain Dew," a cover (of sorts) of the television ad Good Ole Mountain Dew. If you're looking for some bluegrass/folk/punk, and kinda blues, check them out. **-Anthony Nadeau**



Vicious 5150 & Mista Meads - Coverless Books Split (Self-Released, 2012)

The best way to describe this album is fun--which is a breath of fresh air in the world of hip-hop, where most artists portray characters that have little to no fun at all. Vicious 5150 and Mista Mead manage to casually rhyme through these 12 tracks, with an obvious friendship between them, and just a love of what they do. All the beats were compiled by Vicious 5150, and tend to have a trip-hop sort of vibe to them, but not in the dark or gothic way you might expect. These beats have been sun-dried and beer-soaked, and hover like pavement illusions on a hot summer's day. Most notable track on the album would have to be "Domino Effect;" from the opening wispy guitar chord, the track hits a more serious note than the rest of the album, and definitely shows some maturity as artists while keeping with the theme of the album, and helps

bind the pages of these Coverless Books perfectly. **-Jaimen Shires**



The Rappists - Demolishious Pt. 2 (Pickled Whale Meat Records 2012)

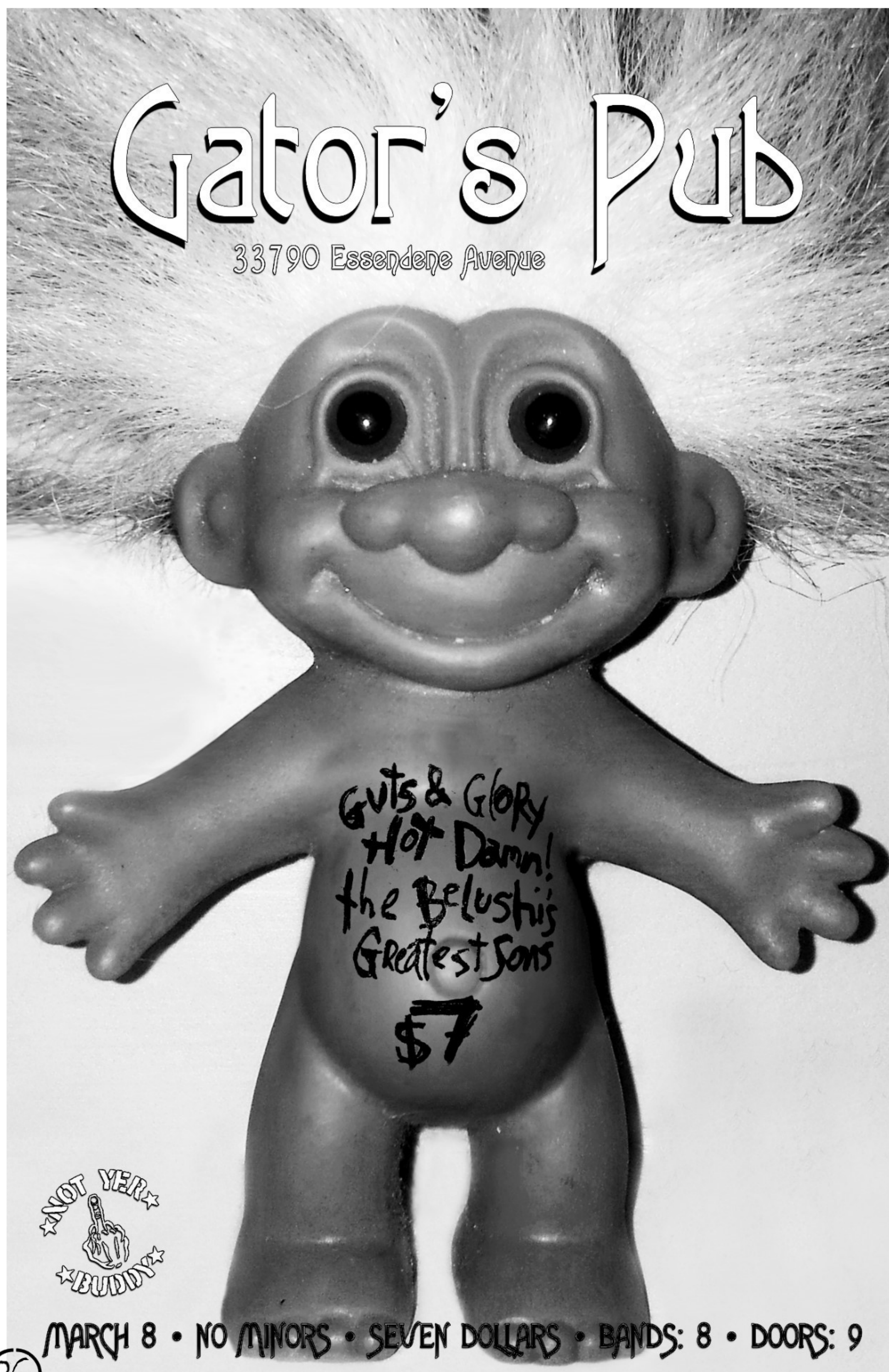
It's the fourth release from The Rappists, and the follow-up to their original mix tape, Demolishious Pt.1. I gave their first album three stars, and this one's mixing sounds much better. All around, the songs are much better arranged, the background is more original, and the raps are clear--this is a good album all around.

Once again, there are more references to penises and marijuana, but these guys are very old school, and this is much stronger an album than most that are produced by big studios.

"Spiral Into Insanity" is a dark step, and all the sounds and talking that jump from ear to ear make it my first recommended track. There's an Insane Clown posse cover, too, of "Just Like That."

"Nintendo Love" is a love song to, yes, Nintendo. It's another fun song, like the "Piss Saga" was on the first album.

"Shave 'N Bathe" is a great mix. Other topics explored on the album include ice cream orgies, throat-punching, and stupid bitches. Definitely a unique hip-hop experience. *-Anthony Nadeau*



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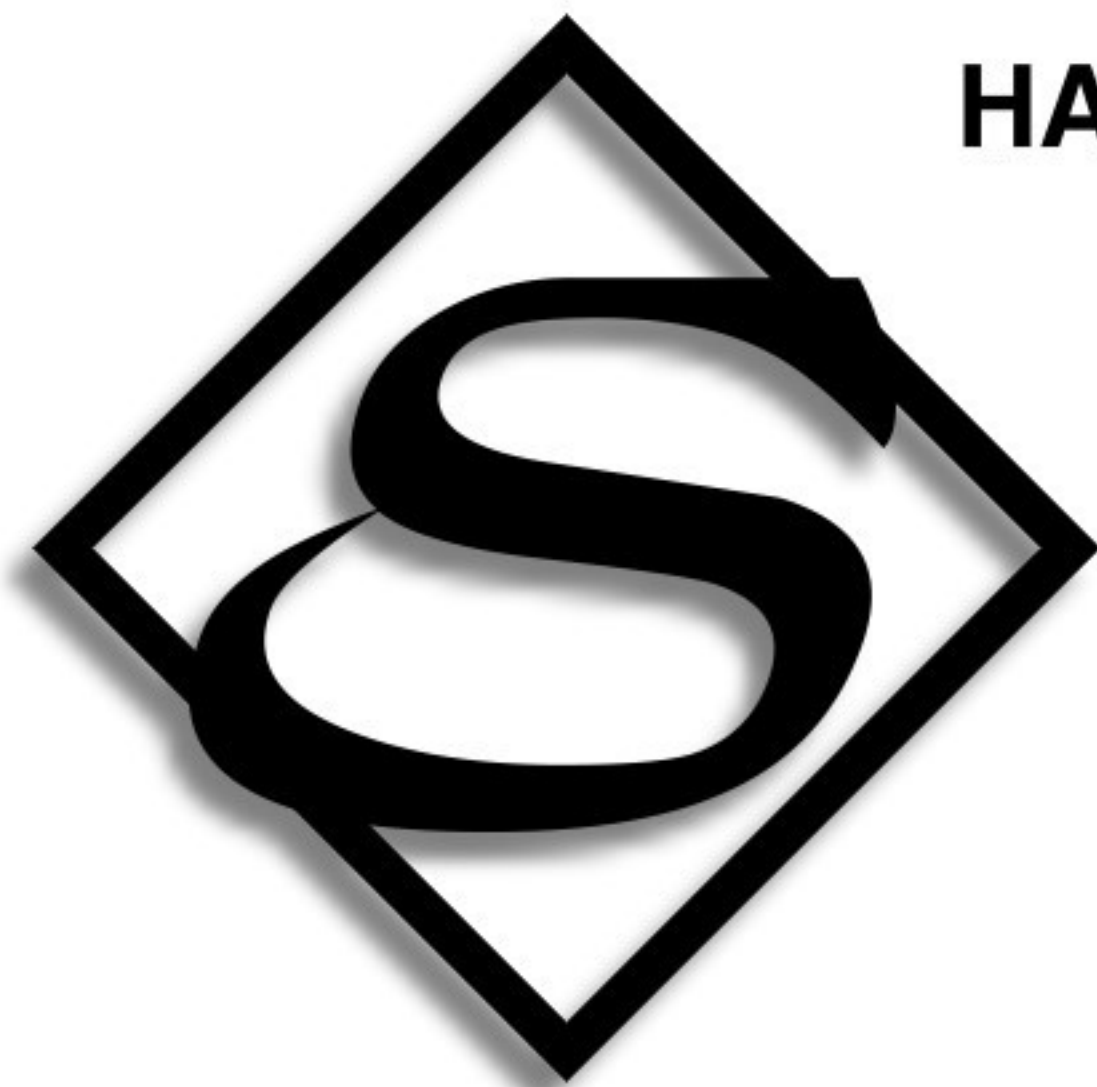
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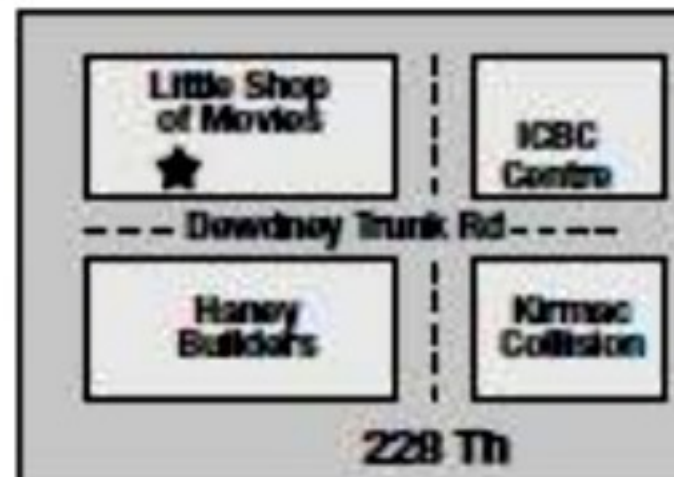
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